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Five Showpieces, Lawrence University Symphony Orchestra, January 23, 2016

Lawrence University

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Five Showpieces

Lawrence University Symphony Orchestra

Thom Ritter George, conductor

Guest artist: Sofie Yang '16, violin

(co-winner of the 2015-16 LSO Concerto Competition)

Saturday, January 23, 2016
8:00 p.m.
Lawrence Memorial Chapel

Egmont Overture, op. 84

Ludwig van Beethoven
(1770-1827)

Concerto for Violin in D minor, op. 47

Jean Sibelius
(1865-1957)

I. Allegro moderato

Sofie Yang, violin

♦ INTERMISSION ♦

Invitation to the Dance, op. 65

Carl Maria von Weber
(1786-1826)
orch. Hector Berlioz
(1803-1869)

Elegy, op. 44

Howard Hanson
(1896-1981)

Romanian Rhapsody in A Major, op. 11, no. 1

Georges Enesco
(1881-1955)

Sofie Yang '16, co-winner of the 2015-16 LSO Concerto Competition

As co-winner of this year's Lawrence Symphony Orchestra concerto competition, Sofie Yang is elated to share this thrilling piece with you!

Hailing from Milwaukee, Wisconsin, Sofie began violin studies at the age of six because it was a smaller option than the piano and was featured at the Milwaukee Symphony Orchestra's petting zoo. That connection sparked a life-long journey of musical dedication, exploration, and passion.

In her time at Lawrence University, Sofie has served as concertmaster of the Symphony Orchestra, Opera 'Street Scene', and the Chamber Orchestra. Past accomplishments include placing Finalist in the Lawrence concerto competition for the previous two years and receiving an Honorable Mention in the 2013 Concord Chamber Orchestra concerto competition.

Over the years, Sofie has met and worked with many people in small groups of mixed instrumentation, treasuring the invaluable collaborative experiences. She feels especially fortunate to have grown with her string quartet, Quartet Masque, through thick and thin. Engagements include soloing with the Lawrence University's Wind Ensemble in May of 2015, performing for the 2015 and 2013 Kaleidoscopes in both Appleton and Chicago, for the Lawrence Convocation with Alison Bechdel, and on Wisconsin Public Radio. They also continue to participate in special events at venues on campus and in the Appleton community.

Additionally, Sofie loves making music with the Fiddlers of Lawrence University, being inspired as a member of the Dean's Advisory Council, and living green with Greenfire, a house, food co-operative, and club dedicated to environmental sustainability.

Sofie spent this past summer at the Sewanee Summer Music Festival in Tennessee, where she was a semifinalist in the concerto competition and served as concertmaster for the Sewanee Symphony. She also attended the first-ever installment of the Silkroad Project's Global Musician Workshop in Indiana, made possible through a generous grant from the Mellon Foundation. Another personal landmark was employment in the summer of 2014 as a pit musician for the College Light Opera Company, where the company gave a total of fifty-four performances of nine diverse shows. Luckily during those eleven weeks in Falmouth, Massachusetts, Sofie got the chance to swim in the ocean for the first time.

Looking towards graduate studies in the near future, Sofie is currently an Elizabeth Black Miller Scholar at Lawrence University, where she is pursuing a Bachelor of Music in violin performance with Dr. Samantha George.

Sofie would like to express immense gratitude to her family for their presence and mindfulness in all aspects of her life, truly making dreams possible; a huge thanks to her professor, for unending guidance and conviction since that first lesson almost seven years ago; and finally to her lovely friends for being the support group, reality check, and comic relief all in one.

EGMONT OVERTURE, op. 84, Ludwig van Beethoven

Ludwig van Beethoven was a man dedicated to the principle of individual freedom and the defiance of tyranny. With this in mind, it is no wonder that Beethoven eagerly accepted the commission to compose incidental music for a revival of Johann Wolfgang Goethe's play *Egmont*. Beethoven was a great admirer of Goethe and was intrigued by the subject matter, "the struggle for freedom."

At the time of the play's initial performance in May 1810, Beethoven had not completed the music. The finished production of the play with Beethoven's music was given on June 15, 1810. While Beethoven's entire score for the play is rarely heard today, the *Egmont Overture* has become a staple of the orchestral repertoire. Whether or not the overture is an example of programmatic music is subject to debate. It is without dispute that the music portrays the anguish of oppression and concludes on a note of ultimate triumph.

CONCERTO FOR VIOLIN IN D MINOR, op. 47, Jean Sibelius

After studying in Berlin and Vienna, Sibelius returned home to Finland where he was inspired by the nationalistic movement. After receiving a government grant in 1897, he was able to devote himself entirely to composition.

The *Violin Concerto* was written in 1903 and revised in 1905. The revised version was premiered in Berlin with Carl Halir, violin and Richard Strauss, conductor.

The concerto is an epic Romantic work composed in three contrasting movements. Tonight's concert features the first movement which is rhapsodic in nature, alternating tender and sentimental material contrasted with robust virtuoso writing.

INVITATION TO THE DANCE, op. 65, Carl Maria von Weber

German composer Carl Maria von Weber was an important early exponent of the Romantic Movement and is best known for his opera *Der Freischütz*. A virtuoso pianist as well as a composer, Weber wrote a number of piano pieces for his own performances including *Invitation to the Dance*. The "Rondo-Brilliant," as the composer called it, is a suite of waltzes framed by a slower introduction and epilogue. Weber provided the following outline for the programmatic "miniature drama":

"First approach of the dancer to whom the lady gives an evasive answer. His more pressing invitation; her acceptance of his request. Now they converse in greater detail; he begins; she answers; he with heightened expression; she responds more warmly; now for the dance! His remarks concerning it; her answer; their coming together; their going forward; expectation of the beginning of the dance. The Dance. End: his thanks, her reply and their parting. Silence."

Invitation to the Dance is best known in the orchestral adaptation by French composer Hector Berlioz (1803-1869), who wrote his orchestral version in 1841. In this version, the gentleman is represented in the introduction and epilogue by a solo cello. The lady's responses are scored for woodwinds. Elegant and fully scored waltzes make up the longer dance sections of the composition.

ELEGY, op. 44, Howard Hanson

Born in Wahoo, Nebraska to Swedish parents, Howard Hanson enjoyed a lasting reputation in American music for his achievements as a composer, conductor, and music educator. He headed the Eastman School of Music for more than forty years.

Known as a neo-romantic composer, Hanson created scores influenced by his parents' Scandinavian homeland, citing Edvard Grieg and Jean Sibelius as inspirations for his "lyrical and harmonic" style. His music is characterized by rich harmonies and warm orchestrations. *Elegy* was commissioned by the Koussevitsky Foundation in honor of the Boston Symphony's 75th anniversary and Hanson's long standing relationship with its conductor, Serge Koussevitsky. The work was first performed on January 20, 1956 by the Boston Symphony Orchestra.

ROMANIAN RHAPSODY NO. 1 IN A MAJOR, op. 11, Georges Enesco

Georges Enesco, Romania's greatest composer, was one of the most gifted musicians of the 20th Century. He began to play the violin at age four, wrote his first composition at five, and was admitted to the Vienna Conservatory at seven. An accomplished violinist and composer by the age of fourteen, he moved to Paris to continue his studies and make his mark on the music world.

Romanian Rhapsody No. 1, written in 1901, shows a broad range of influences - native folk songs, Wagner, Brahms, Strauss, Fauré, Debussy, Bach, Bartók, and Stravinsky! But it is the folk music that dominates the musical language of *Romanian Rhapsody No. 1*. Here sad Slavic songs and wild Gypsy violin dances present themselves in lush orchestral colors and restless, passionate rhythms. Musicologist Richard Rodda writes, "Enesco's *First Romanian Rhapsody* is among the richest musical treasure that sprang from the countries of Eastern Europe."

Lawrence University Symphony Orchestra

VIOLIN I

Maddy Brotherton, concertmaster
Isabel Dammann, associate
concertmaster
Brandin Kreuder
Amanda Milne
Hallie Hillemann
Eleanor Legault
Abigail Keefe
Lauren Conley
Joan Shalit
Annabelle Tsai
Laura Duggan
Sarah Olsen

VIOLIN II

Meghan Murphy, principal
Margaret Norby, co-principal
McKenzie Feters
Olivia Legan
Alex Quinn
Sylvia Middleton
Jessica Gehring
Winnie Agnew
Wendell Leafstedt
Trace Hybertson

VIOLA

Nic Bizub, principal
Kyle Stalsberg, co-principal
Trent Guerrero
Gawain Usher
Asher McMullin
Julia Tibbetts
Mya Hunt
Laura Burke
Lia Eldridge

VIOLONCELLO

Alex Lessenger, principal
Maria Longhi, co-principal
Mikaela Marget
Allison Brooks Conrad
Joshua Tan
Adam Korber
Logan Robison
Maggie Anderson
Julia Johnson
Natalie Galster
Sarah Ogden

BASS

Emmett Jackson, principal
Maximilian Simmons, co-principal
David De Stasio
Sam Taylor
Jeanette Adams
Sterling Boyd

FLUTE

Nick Loeffler, principal
Elyse Brotzman
Ned Martenis, piccolo
Cosette Bardawil, piccolo

OBOE

Sarah Clewett, principal
Annaeka Johnson
Lior Bennett
Ellie Coale

CLARINET

Jacy Martin, principal
Daniel Bernstein, co-principal

BASSOON

Alaina Leisten, principal
Jacob Fernandez
Logan Beskoon
Andrew Hill

HORN

Bryn Rourke, principal
Emma Jensen, co-principal
Heath Ugoretz
John O'Neill

TRUMPET

Mitchell Nelson, principal
Morgen Moraine
Stephanie Sundberg
John Taylor Hosmer-Quint

TROMBONE

Laura Van Asten, principal
Dominic Ellis
Liam McDonald, bass trombone

TUBA

Tim Platt

PERCUSSION

Adam Friedman, principal
Jeremiah Lemke-Rochon
Sean Goldman
Jake Victor, timpani

HARP

Julia Jamieson
Tammy Naze

LSO Stage Crew

Mitchell Nelson
Justin Coyne
Nicoletta Pignatello

LSO Librarians

Renae Tuschner
Kyle Stalsberg
Adam Korber

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio instrumental faculty.

Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

Samantha George, violin	Wen-Lei Gu, violin
Matthew Michelic, viola	Janet Anthony, cello
Mark Urness, bass	Erin Lesser, flute
Suzanne Jordheim, flute	Howard Niblock, oboe
David Bell, clarinet	Steve Jordheim, saxophone
Sumner Truax, saxophone	James DeCorsey, horn
Carl Rath, bassoon	Jeffrey Stannard, trumpet
John Daniel, trumpet	Nick Keelan, trombone
Dane Richeson, percussion	Marty Erickson, tuba and euphonium
Catherine Kautsky, piano	Nathan Wysock, guitar
Michael Mizrahi, piano	Kathrine Handford, organ
Anthony Padilla, piano	

Upcoming Performances

Saturday, March 5, 8:00 p.m.

Friday, April 29, 8:00 p.m., Haydn: *The Creation* with the Lawrence Choirs

Saturday, May 28, 8:00 p.m.

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.